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HAWKINS, ROBERT MILTON, JR. Clay. (1975)
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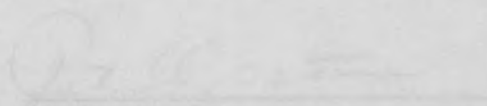
The thesis presented consists of traditional ceramics, and is intended to be viewed on two different levels of understanding: the perceptual and the conceptual. The pieces were presented at the Weather-spoon Art Gallery of the University of North Carolina at Greensboro, April 27 through May 11, 1975.

A 35mm color transparency of each work is on file at the Walter C. Jackson Library at the University of North Carolina at Greensboro.

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by


Thesis Advisor

CLAY

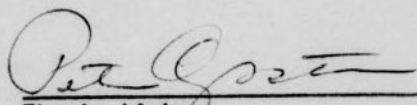
by

Robert Milton Hawkins, Jr.

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This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
University of North Carolina at Greensboro.

Thesis Advisor

Pete Gorton

Committee Members

Pete Gorton

William M. Rued

Andrew Martin

Clair Kellum

4-7-75

Date of Acceptance by Committee

CATALOGUE

| <u>TITLE</u> | <u>MEDIUM</u> | <u>SIZE</u> |
|----------------------|---------------|--------------|
| 1) Plate #IV | Ceramic | 11" diameter |
| 2) Plate #V | Ceramic | 11" diameter |
| 3) Plate #VI | Ceramic | 11" diameter |
| 4) Plate #VII | Ceramic | 12" diameter |
| 5) Tree Planter | Ceramic | 22" tall |
| 6) Tree Planter | Ceramic | 19" tall |
| 7) Covered Form | Ceramic | 9½" tall |
| 8) Covered Form | Ceramic | 10" tall |
| 9) Glazed Bottle | Ceramic | 2½" tall |
| 10) Glazed Bottle | Ceramic | 6" tall |
| 11) Handbuilt Bottle | Ceramic | 14" tall |
| 12) Glazed Bottle | Ceramic | 6" tall |
| 13) Tea Pot | Ceramic | 5½" tall |
| 14) Covered Form | Ceramic | 19½" tall |
| 15) Form with Holes | Ceramic | 17" tall |

CLAY

The work I am showing is traditional ceramics, and is intended to be viewed on two different levels of understanding: the perceptual and the conceptual.

On the perceptual level it is seen as a pot or ceramic container. When dealing with the utilitarian aspect of these pieces, I am striving for a strong statement through the use of organic form and utilitarian function.

These pieces are meant to function in a domestic situation. The function might be to contain a tree, to hold a clump of dry weeds, or to serve food on, but each piece is meant to be a thing of beauty and is made to be used in someone's home. They are intended to be appreciated in both respects.

On the conceptual level my work deals with the less obvious, and sometimes the ambiguous. These concepts deal with the use of line, color and surface texture on a three dimensional form. When speaking of line as it relates to this body of work, I must also speak of color, for I feel here they are in a symbiotic existence. Color is used with and for line; line is used with and for color.

I am using color and line to define areas of surface. When color is used, it is meant to work in harmony with the form, and at no point do I try to oppose the ceramic form with line or color.

The use of line on these pieces would have to be classified as lyrical, whether it be in the drawing of a figure, a head, or in the defining of a large area of color. The use of drawing and painting on these three dimensional objects lends itself to ambiguity, and I might compensate or exaggerate my two dimensional ideas to meet my aesthetic needs. It is at this point that

the viewer must come to some kind of terms with these perceptual/conceptual interplays if he is to appreciate my work.

An attempt to relate the two dimensional to the three dimensional is made on a physical level on several of my pieces. For example, the physical separation of a lid might directly relate to a two dimensional idea drawn on that piece. On another piece the three dimensional concepts of that piece might be echoed in a drawing on that piece in a kind of orthographic projection.

While the plates being shown are quite functional, I am most concerned with the two dimensional concepts of painting and drawing in the circular format, and the plate serves as my ceramic working area. My intrigue with the idea of painting and drawing on an object that is to contain food, water, or a living plant, holds many psychological overtones for me, as it has for potters throughout the history of art.

As to surface textures, I have made no great variations on any single piece. None have high relief. All pieces are either glazed or unglazed.

The glazed pieces, the plates in particular, have been glazed for functional reasons, with a coating of clear glaze. The coloring comes from the use of underglazes, and overglazes.

On the unglazed containers, the color is obtained with clay engobes or natural oxides so that the surface texture of these areas will remain as much as possible like that of the raw clay body after firing. The unglazed clay gives a visually strong but warm surface that in no way detracts from the functional aspect of the pieces nor overpowers its form.

Each ceramic piece is intended to function in a utilitarian sense and work as an aesthetic statement.